ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

ZAGREB/BELGRADE

{ ANIMATION SHOW & MULTI-MEDIA PERFORMANCE }

A BENEFIT FOR THE 29 ASIFA MEMBERS
IN ALL THE REPUBLICS OF WHAT
WAS ONCE YUGOSLAVIA

Friday, March 13, 6:00 P.M.
School of Visual Arts
209 East 23rd Street
Amphitheater (Room 31[illegible])
Contributions Accepted at the Door

MARCH 1992

"The Creative Spirit" on PBS

Creativity—how we get it, keep it, and bring it out in others, is the subject of 'The Creative Spirit", a new four-part series to be broadcast on PBS Thursday evenings, April 2nd, 9th, 16th and 23rd at 8pm (ET - check local listings). "...In an entertaining blend of animation, documentary segments, comedy and dramatic vignettes, this series explores what creativity is, and how the creative spirit enhances our lives. Viewers will be introduced to adults and children — famous and unknown — from around the globe, who approach challenges creatively in the arts, the sciences, business, and their daily lives..."

Interwoven throughout the series are cartoons by Chuck Jones, with special appearances by Wile E. Coyote himself and animation by John Canemaker. Jane Curtin hosts a continuing segment of animated "news briefs" from the creative past and Bernadette Peters narrates an animated visit with the dreaded "Creativity Killers".

ASIFA-EAST
The International Animated Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF
THE CULTURAL COUNCIL FOUNDATION

ASIFA EAST
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A program of the Cultural Council Foundation

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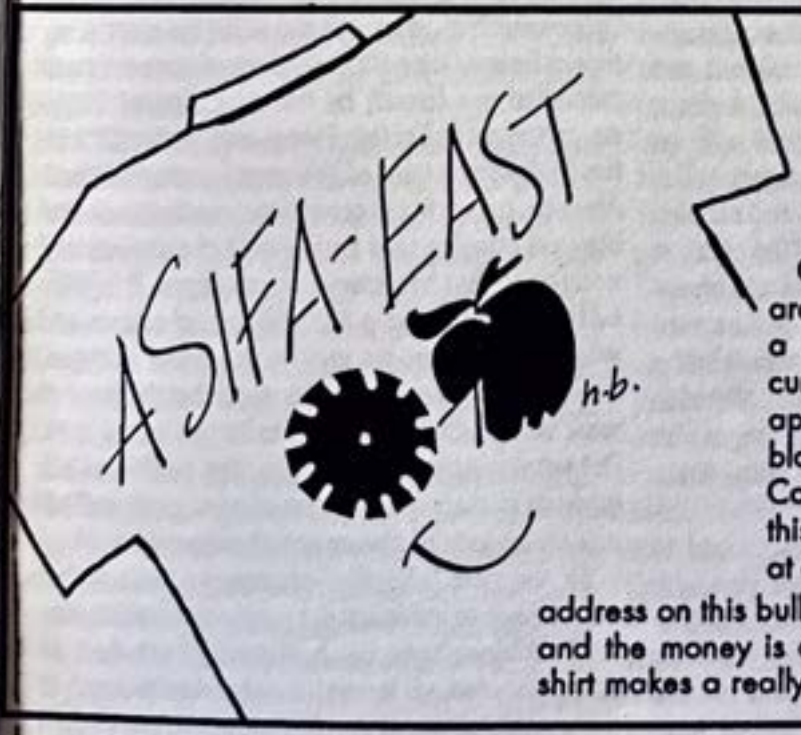
ZAGREB/BELGRADE ANIMATION SHOW AND MULTI-MEDIA PERFORMANCE

A BENEFIT FOR THE 29 ASIFA MEMBERS IN ALL THE REPUBLICS OF WHAT WAS ONCE YUGOSLAVIA

ASIFA-East presents a special show of animation created by some of the best artists of both Croatia and Serbia. There will also be a World Premiere of "BLACKENED RED", a live multi-media performance by Srecko Gail from Zagreb and Andrev Veljkovic from Belgrade, working in collaboration. Contributions at the door will be used to pay the membership fees of all the ASIFA members in the Republics. We realize this is a small token in the face of such political and economic devastation, but it would be our expression of love and respect for all the animation artists of what was once Yugoslavia, as well as our hope that ALL of them may know they have not been forgotten.

Hosted by Linda Simensky and David Ehrlich.

"BUTTERFLIES" (10'12")——Kresimir Zimonic
"THE LAST STATION" (5'40")—Pavao Stalter
"MOUSEFERATU" (4'52")——Cesar Darko
"ONE DAY IN THE LIFE" (10')—Borivoj Dovnikovic
"ROMEO AND JULIET" (10'20")—Dusan Petricic
"SATIEMANIA" (15'24")——Zdenko Gasparovic
"TOWER OF BABEL" (4'36")——Rastko Ciric
(Films courtesy of Expanded Entertainment)



THE CLASSIC ASIFA-EAST TEE SHIRT

Official ASIFA-East Tee shirts are available. We intend to offer a different one each year. The current design which features an appropriate red logo on solid black, is by Howard Beckerman. Collect them all. You can obtain this handsome symbol of our group at a meeting or by contacting the address on this bulletin. The price is $15.00 each and the money is a donation to ASIFA-East. The shirt makes a really nice gift.

EAST COAST INDEPENDENTS Part Five

by David Ehrlich

I thought that this month, I'd begin with a question I posed last time: why is it that we speak of ARTIST and COMMERCIAL ARTIST and yet, when speaking of our own field, we speak not of ANIMATOR and COMMERCIAL ANIMATOR, but of ANIMATOR and INDEPENDENT ANIMATOR, as if to say that animation is primarily the work of commercial studios, whereas the static visual arts are primarily the work of noncommercial artists.

The reasons for this are of course historical. Leaving aside for the moment the thought that all the early animation pioneers were, in fact, independent, and that the studios emerged some years later, the animation with which most Americans are familiar has been created by the studios, and work created by "independents" has, in fact, been noticed only in the recent past. So the first connotation of "independent" is quite concrete: INDEPENDENT FROM A STUDIO. And, in the public's mind at least, this is a later and more limited development. The second connotation of "independent", the one provoking all the discussion, is both aesthetic and moral(istic): INDEPENDENT FROM COMMERCIAL CONSIDERATIONS. The proliferation of commercial applications of the visual arts, especially within the animation field, is a rather recent development. But historically, artists have always been commissioned by the Church, the State, or by wealthy private patrons to create works that on some level served those parochial interests: religious and historical subjects and flattering portraits. A minor artist might be able to satisfy his patrons with an illustration of minimum originality or intelligence. The great artist could satisfy both his patron and his own compulsive need for artistic growth with the creation of work that has remained both powerful and meaningful through the years. One can even make a case that the prehistoric cave-painter, who was often a man too old or too weak to hunt, was commissioned to report the exploits of his more macho colleagues on the walls of the cave, and was paid in full, with a share of the day's hunt.

In a very real sense, artists have always had to balance their own need for creative expression with the needs of a patron for decoration, illustration or self-aggrandizement. All artists, to survive, have had in some way to enter the marketplace and to have made their peace with it. But noone would have thought of calling these earlier artists, "commercial." Pope Julius angered Michelangelo by telling him glibly to paint some decorative angels around the central portion of the Sistine ceiling. However, this is quite different in degree from a committee of Ad Executives for RAID commissioning a commercial artist to design a cockroach not too cute to elicit sympathy and then sending him back to redo it if it was not cute enough. A commercial artist is one who spends MOST of his/her time, effort and thought processes on creating very precisely TO THE ORDER of a patron. It would be difficult indeed to look at an animator running back and forth to the agency with his cockroaches and speak of that animator as being somehow independent, in any sense of the word.

Is it possible to create commercial work that is personal, powerful and yet satisfying to one's client? Fischinger and Alexieff created highly popular and effective commercials that stand as works of art in any retrospectives given to them, just as Toulouse Lautrec created Moulin Rouge posters that hold up even today. This was commercial art, to be sure, but the artists were not commercial artists, and I would argue that though these artists were paid well for their work, they created these commercial pieces AS IF they were independent.

At the last Annecy Festival, I saw some commercial animation that surpassed in technique and intelligence much of what was shown in the more prestigious Fiction Competition. More and more artists of animation are forced, by the crumbling of State-supported art in Eastern Europe and by the difficulties in the economies of Western Europe and North America, to turn to the commercial marketplace, and they are bringing to it a new level of creativity and excellence that has never before existed. It is difficult to know how long this will last, of course, and whether these artists will be somehow changed, diminished by the experience, such that the level of work will gradually sink back to its traditional level. But what is most heartening is that audiences are growing in their appreciation of good work and are more intolerant of sloppy or dull animation.

So, the most "effective" commercial, the one that can be seen to influence our purchasing habits, may well additionally be the best work of art. And, as consumer products have strangely taken on much of the mystical power of the older religions, there might

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FILM FESTIVALS

Part SIX by David Ehrlich

1) ATHENS INTERNATIONAL FILM AND VIDEO FESTIVAL (May 1-7) They usually select 3-5 animated shorts for prizes and screening. Their tastes seem ecclectic, with films selected ranging from the most rigorously experimental to the most simplistically entertaining. They will accept all video formats for selection as well as 16mm and 35mm. $25 entry fee, with a February 24th deadline (which is fairly loose). Athens Center for Film and Video, Box 388, Athens, Ohio 45701. (614) 593-1330.

2) BIG MUDDY FILM AND VIDEO FESTIVAL (Late February) I don't know much about this small competitive festival, and I've received no feedback from you since I listed it in last year's column. If you enter it, please let me know what happened. I do know it is run by students at S. Illinois University, so I would guess (and only guess) that it will be run with integrity and enthusiasm. February 1st deadline, with $25-35 entry fee. BMFAVF, Dept. of Cinema & Photography, S. Illinois University at Carbondale, Carbondale, Illinois 62901. (618) 453-1475.

3) SEATTLE INTERNATIONAL FILM FESTIVAL (May 14-June 7) This is a non-competitive feature film festival that does select a small number of animated shorts for screening. They will preview videos and later screen 16mm and 35mm. Deadline is March 15th and the entry fee breaks all records for generosity at $10. Darryl MacDonald, SIFF, 801 E. Pine Street, Seattle, WA 98122. (206)324-9996. FAX:(206)324-9998.

4) USA FILM FESTIVAL (April 23-30) Festival includes a Short Film/Video Competition with a $1000 prize for best animated short as well as one or two Special Jury Prizes of $250. A few additional animated shorts may be screened. Their tastes seem to lean more towards narrative work. Deadline is March 2nd, with an entry fee of $35. USAFF, 2917 Swiss Avenue, Dallas, Texas 75226. (214) 821-6300. FAX:(214)821-6364.

5) WORLDFEST HOUSTON INTERNATIONAL FILM FESTIVAL (April 24-May 3) This is the only Vanity Film Festival to which I have continued to give unqualified praise, and the only one I will list in this column. Yes, you may pay an inflated entry fee of $80, and yes, the list of winners usually takes up to 7-8 pages of computer print-out, but ya gets yer money's worth. You will be notified immediately in nice clean envelopes, on full-color stationary, that your film has been entered. You will be called just before the beginning of the festival to notify you that you have won a prize, and you will receive another warm letter after the festival, from festival director J. Hunter Todd, himself, telling you which prize you've won. Your prize certificate will be engraved in fine calligraphy and will be beautifully mounted in a chrome frame. All your calls will be answered by very charming young men and women with lilting southern tones, and those not available will return your call within a few hours. At a time that festivals dependent upon public funding are going down in ruin all over the world, it is strangely reassuring that a festival like Houston, that supplements its gate with the quarter of a million dollars it must make on entry fees, will survive. If you're feeling depressed and rejected and ready to give up animation for your father's furniture store, invest the $80 in this festival. It costs less than a therapy session, and it'll feel pretty good--especially if you can keep yourself from glancing down at the list of the other 2000 winners. Deadline March 2. WHIFF, Box 56566, Houston, Texas 77256-6566. (713)965-9955. FAX:(713)965-9960.

6) CANNES INTERNATIONAL FILM FESTIVAL (May) This is one of those long-shots, like the Oscar nominations for Animation. They'll take 5-6 animated shorts from around the world each year, usually 1-2 from the U.S. Bill Plympton won a prize last year, Faith Hubley the year before, Gari Bardin the year before that, and ACADEMY LEADER VARIATIONS in 1987. To be selected, your film must be available in 35mm, and must be a World Premiere. There's no entry fee, and you can send over a video for selection. There isn't much to lose, and it's anybody's guess the way the selection will go year by year. Deadline is March 1. Festival International du Film, 71, rue du Faubourg St. Honore, 75008 Paris, France. Tel:1 46 66 92 20. FAX:1 42 66 68 85.

7) MELBOURNE INTERNATIONAL FILM FESTIVAL (June 5-20) The festival includes a Short Film Competition, with a special $1500 prize for animation. Several other animated shorts may be shown with features. The staff is well-organized and

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ANIMATION AND THE ACADEMY AWARDS

In the category of "Best Animated Short Film", this year's nominees are:
"Black Fly", by Christopher Hinton, National Film Board of Canada;
"Manipulation", by Daniel Greaves, Tandem Productions, U.K;
"Strings", by Wendy Tilby, National Film board of Canada.

Disney's **"Beauty and the Beast"**, produced by Don Hahn, became the first animated film in history to be nominated in the Best Picture category. Additionally, the film was nominated for *five* other awards:

Best Original Song (3 nominations):
"Beauty and the Beast";
"Belle";
"Be Our Guest";
Written by Alan Menken with lyrics by Howard Ashman.

Best Original Score:
Alan Menken

Best Sound:
Terry Porter
Mel Metcalfe
David J. Hudson
Doc Kane

Mellow Madness Productions and Festival of Animation presents

ALL EXTRA SICK AND TWISTED

18 Creative animated films are presented here, most requiring use of the complimentary barf bag. The show features "One of Those Days" by Asifa-East member Bill Plympton. Worth the ticket Mike Grimshaw's "Quiet Please", David Anderson's "Deadsey" and Marv Newland's 'Lupo the Butcher" among others.

Opens Feb. 28 1992
at the Cinema Village,
100 3rd Ave. NY
for info call: (212) 505-7320

ONE OF THOSE DAYS
Bill Plympton

ASIFA EAST AWARDS

by Howard Beckerman

We met again,for the 22nd time, on the night of January 30th to present certificates to ASIFA-East Animation Festival winners. A great deal of thanks goes to the board and all members who voted, counted the votes, selected the winning films and made preparations for the evening. Thanks once more to our longtime caligraphist, Ruth Mane, for her many years of loyal service lettering the appropriate names on the certificates. Ruth has turned in her pen and has relinquished the job to Peter Popielarski. Peter very handily stepped in and got the diplomas completed by the appointed hour. We hope that he will continue doing the same for our future events. Thanks also to our president Linda Simensky for hosting the evening and to the Donnell Library for allowing us to hold our festival in its marvelous facility.

Every year the stream of films that are entered increases in variety. The computer entries gain more appeal and the student productions develop stronger personal content. For the first time there were several entries from the School of Visual Arts and three students were among the winners. This year there was a paucity of commercial spots, except for Paul Fierlinger's entries. Paul made a sweep of the awards, taking five of them home to Philadelphia. It should be noted that his intelligently animated announcements contain a great deal of warmth and humor, something that has been missing from television commercials in general. Michael Sporn received two prizes for films based on children's books, and " Picnic", also derived from a children's book, cited for music, should be noted for its well thought out story, told in pantomime. It was produced by Paul Gagne. Winners in the Design category, revealed once more, how visually varied animation films can be. This year's prizes went to John Canemaker, Flip Johnson, Candy Kugel and Vinnie Cafarelli. John Schnall gave us a humorous view of the daily life of the angel of death, in "Grim", and won two awards for it. The next event will take place in January 1993- so get that film finished.

Winners Presented On Next Page

ASIFA EAS

1992 ASIFA-East

STUDENT CATEGORY

1st Prize: DIABOLIC WIFE Simi Nallaseth
2nd Prize: FUR AND FEATHERS Celia Kendrick
3rd Prize: THE CLOWN Nancy Kato
Honorable Mention:
ROSE MARRIED A JUNKY Laura Margulies
VISIONS FROM THE AMAZON Nancy Kato

PROFESSIONAL CATEGORY/ SOUND

1st Prize: PHOTOCOPY CHA CHA Chel White
2nd Prize: PICNIC
Ernest Troost David Logemann
3rd Prize: IT AIN'T HEAVY IT'S A FEATHER
Ken Kimmelman
Christopher Cerf Ivy Austin

PROFESSIONAL CATEGORY/ CONCEPT

1st Prize: FATHER NATURE Maciek Albrecht
2nd Prize: THE NEWS Maciek Albrecht
3rd Prize: RECYCLE Jim Richardson

PROFESSIONAL CATEGORY/ DESIGN

1st Prize: FAST FOOD MATADOR
Vincent Cafarelli Candy Kugel
2nd Prize: PULP Flip Johnson
3rd Prize: DANCE IN AMERICA:
EVERYBODY DANCE NOW John Canemaker

T AWARDS

Animation Awards

PROFESSIONAL CATEGORY/ ANIMATION

1st Prize: THE FACTS OF WIPES Paul Fierlinger

2nd Prize: THE POLITICIAN
Paul Fierlinger Martin Skarda

3rd Prize: WE ARE NUMBER ONE
Paul Fierlinger Martin Skarda

PROFESSIONAL CATEGORY/ DIRECTION

1st Prize: WHAT'S UNDER MY BED?
Michael Sporn Animation

2nd Prize: MAX'S CHOCOLATE CHICKEN
Michael Sporn Animation

3rd Prize: THE BIG LITTLE BANK Paul Fierlinger

BEST FILM UNDER 2 MINUTES

WE SURE KNOW HOW TO PICK 'EM
Paul Fierlinger

BEST FILM OVER 2 MINUTES

GRIM John Schnall

THE CHARLES SAMU AWARD

GRIM John Shnall

COE FILM AWARD

SUSPENDED ABBEY Nicole Testevin

NEW YORK UPDATE

BY TOM WARBURTON

So here I am again with a bottle of beer, a package of Pepperidge Farm cookies, and a couple loose cigarettes while typing away furiously at the Macintosh computer here at Buzzco. As most of you know, this monthly ritual consists of me rambling on and on about some of the people who make animation happen here in New York. Not only have I found the time to do it again this month, but I got to chat with two very interesting animators who I know you'll want to hear about. So without further small talk, I give to you the New York Update.

While I was working on Nickelodeon's "Doug" show at Jumbo Pictures this summer, I met a director named Carol Millican. When I talked to her recently, I warned her that she just might get a call from me asking about her history in the field. When I did call, she told me that her first job was working on the Raggedy Ann and Andy feature as an assistant animator, which ain't too shabby considering she had just graduated from NYU film school. The good thing about this being her first job was that she was smack in the middle of the Big Leagues and got a pretty intensive workout learning the animation thing. Unfortunately, the feature was finished after a year and Carol started wandering the freelance circuit. She shuffled between New York and California animating such features as "The Plague Dogs" and "Twice Upon a Time", and also did commercial work with Colossal Pictures. When she came back to New York, she became one of the original directors at Broadcast Arts, and spent a bit of time at Peter Wallach Productions and Perpetual Motion as well.

Nowadays, it seems that Carol is one of the busiest people around. She has recently signed with a consortium of film people called Exit Productions. The group is now slowly building up and is not truly official yet but it's goal is to create a pool of talent with skills that compliment one another's work. Although Carol is the only person in Exit Productions dealing with animation, it serves as full time representation of her skills and helps cut costs when she deals with live action and post work.

When Carol isn't dealing with Exit, she is dealing with Jumbo Pictures where she'll be directing four new episodes of "Doug" for the upcoming second season. One thing that Carol mentions really helping her work on "Doug" is her directing of two off-off Broadway plays that will be opening up on April 23 at the T. Schreiver Studio out in the East Village. Entitled "Grave Transformations", both are one act plays written by Stacy Sweeden which Carol says have really taught her a lesson about storytelling and now she's bringing that knowledge into her animated work.

Also keeping Carol awake at nights is a personal film she's working on. Using the music of Norman Falant, Carol is using both live action and animation to form a promotional piece which should be a pleasant addition to her reel. Hopefully we'll all see this piece somewhere down the line but if not, watch for both "Doug" and "Grave Transformations" and see her talent in action. She's not doing this for her health, you know.

As I open another beer, eat another cookie and light another late night cigarette, I'll go on to the next person I pestered for their career history. If anyone is the definition of New York Animation, it has got to be Vinnie Bell. This guy is one of the few remaining Old School animation people left working and if you can get a chance, sit down and talk with him because he's been around the block more times then you can imagine.

A long time ago, Vinnie answered an ad in the paper for the infamous Terrytoons studio that said "Artists Wanted". He got the job but was far from being an artist right off the bat. Starting out as a gofer and a cel washer he eventually moved up to the ranks of assistant animating. Things came to a grinding halt when he was drafted into the Korean War but after two years he came back with the same aspirations of being an animator. The big problem was that there were never any openings for new animators at Terrytoons. During the nights he came into New York City to do Freelance assistant work and eventually left Terrytoons to work at Film Graphics. After being there for a year, there was a coup back at Terrytoons brought on by the surge of new young artists like Gene Deitch, Jules Feiffer, Al Kouzel, and Ray Favata. Vinnie jumped right back into the studio which was

NEW YORK UPDATE

flooded with work. Twentieth Century Fox had them doing 12 five minute theatrical shorts a year and for the first time commercials were being done at the studio including the tremendously popular Bert and Harry for Piels Brother's beer. While working on the likes of Mighty Mouse and Heckle and Jeckle was exciting work for him, he eventually moved on to more commercial work at Pintoff Productions back in Manhattan. Pintoff was a wildly successful studio which dealt with such talents as Carl Reiner, Mel Brooks, and the comedy team of Bob and Ray. Vinnie shared a staff animator position with another old school animator by the name of Al Chiarito but there was so much work that freelance animators had to help them out. The commercials they worked on dealt with such well known commercial characters as W.C. Frito and Three Ring Pete for Ballantine Beer. The studio even was nominated for Academy Awards and went so far as to win one, but for the life of him, Vinnie couldn't remember the title of it. The Pintoff studio was a hay day for animation because television was just starting to come around into the commercial spotlight. Listening to Vinnie talk about it really makes me feel like I missed something back then and ya really gotta admire him for being a part of it

From about 1968 on, Vinnie moved back into freelance animating with such studios as Hubley, Perpetual Motion, Ovation, Zander, Stars and Stripes, Buzzco, Hanna Barbera, Rankin and Bass and most likely any other studio you can think of. Lets face it, the guy has a pretty damn long and impressive resume!

In the last six months Vinnie claims his workload has been pretty meager, but has just picked up work for the Playboy Channel through Buzzco Associates. The work involves illustrator Leroy Neiman's "Femlin" character who flashes her action on the joke page of Playboy magazine and now moves onto the television screen in the form of interstitial programing for the Playboy Channel's European video magazine. Vinnie Bell and the crew at Buzzco helped Playboy become the number one show in it's time slot last year and will hopefully do as well this year.

Well, I'm all out of beer and cookies so that means it's time to wrap this thing up. It was a pleasure talking with both Carol and Vinnie and I thank them a ton for helping me get another months work done for this column. I have no idea yet about who I'll be talking to next month so just watch out. I might corner you in a dark alley one night and force an interview out of you. In the mean time I'll have my last cigarette and go home and get some sleep for a change.

JOHN CANEMAKER ANIMATED FOLON FOR G.M.H.C. CIRCUS FOR LIFE BENEFIT

Producer/director John Canemaker brings to life a delicate watercolor poster designed by French artist Folon in a commercial for "Circus for Life", a tenth anniversary benefit for Gay Men's Health Crisis. In order to "create a painting in progress," each drawing in the :30 second spot is a separate watercolor, animated by Canemaker and painted by Braden Clary and Jane Howell. No cels were used.

"Circus for Life" is Canemaker's second pro bono production for GMHC, last fall he mixed Keith Haring's cartoon characters with live dancers for the AIDS Dance-A-Thon at the Jacob K. Javits Center.

All proceeds from the March 27, 1992 performance of Ringling Brothers and Barnum and Bailey Circus at Madison Square Garden will benefit Gay Men's Health Crisis, the oldest and most comprehensive AIDS organization in the United States, providing direct services, education and advocacy for men, women and children with AIDS.

To order tickets for "Circus for Life", phone 212-465-6741.

INDEPENDENT BULLETIN

By Ray Kosarin

"I'm a lifer," says David Bastian. "I'm in [animation] for life." And he has just gotten what may be his big break. Bastian has just sold his first independent film for broadcast as part of the PBS series, "Shining Time Station." Bastian's film, "The Dancing Maitre d'," is a three minute musical about a bear whose love of dancing gets him into trouble.

Although Bastian and co-writer Doug Jines first conceived of the film ten years ago, its ambitious technical demands prevented its completion without an adequate budget. Several scenes combine cel animation with live action. In one scene, a cartoon theater audience watches a live action Fred Astaire-type film, in the film's climax, the bear joins the live dancers onscreen.

Quality Family Entertainment, producers of "Shining Time Station," gave only three-and-a-half months to complete the short. Bastian enlisted the help of independent producer Diane Fazio to oversee ink and paint and supervise the optical effects.

Opticals were all finished on film. To animate the bear with the real dancers, Bastian worked from photo rotos of the live footage (which he had shot at an Art Deco hotel in his native Cincinnati). Diane Fazio worked closely with The Effects House to create the necessary elements for the final composite. "I'm proud of the fact that the bear has no "Roger Rabbit" shadows on him at the end," says Bastian.

Title character from "The Dancing Maitre d'"

© 1991 David Bastian

Bastian chose to use film opticals rather than finishing on tape because he intends to expand the short to seven minutes for theatrical distribution. He is pleased, however, with the present version. "Everyone that got involved has risen to the occasion," he says. "Even though it was an independent film, I wanted it to look really good." Original Dixieland music for the film is by Mark Beall.

Susan Brand has just completed final tape transfer of her first independent film, "Day-O: A Caribbean Cartoon Caper."

Animated to the Calypso song "Day-O" (popularized by singer Harry Belafonte), Brand's short wryly depicts the hard life of black dock workers who load bananas onto cargo ships. The song first inspired designer Mark Marek, who illustrated its lyrics in comic strip form. "It's such a seductive song," says Marek, "and having been recorded in the 50's it has that whole ambience."

Brand first discovered the strip in "New Wave Comics" a collection of Marek's work. "It looked like a story board—you could totally picture it, I met him a week later and said if I could animate it, it would be really cool."

"I didn't have to do much to it," Marek says. "I storyboarded it up to film proportions, did backgrounds and a few character studies in full color."

Marek's style had previously been animated for MTV (via The Ink Tank) by Tony Eastman. Brand asked Eastman to animate "Day-O."

"He always does things I never would have though of," says Marek. "Like, in the "Day-O" film, there's one scene where this guy's sitting in an elevated platform drinking rum, and while he's chug-a-lugging, his chest and stomach sort of undulate.

"He stretches these characters and snaps them back. He's always been really fluid with them."

Says Eastman, "I sort of borrowed from Jim Tyer who worked for Terrytoons and Paramount. As a kid, I saw his animation in "Heckle and Jeckle" and "Mighty Mouse", and it always stood out. You get to the scenes he did and he really distorted those characters.

"Mark Marek is really bizarre, he sometimes draws two eyeballs on one side of the face, and so it seemed appropriate. Even when I animate

in other styles I use a little Jim Tyer when appropriate; things ooze from pose to pose."

"He's a goofy animator," says Brand. "He and Mark somehow had this weird connection. Every scene was a Mark Marek."

To capture the look of Marek's chunky brushlines, Eastman animated directly in ink. Brand Xeroxed his drawings onto cel and painted color outside of the lines as does Marek in his paintings. Brand and Michael Zodorozny painted backgrounds in the same way.

Because she financed the film herself, Brand spent more than five years working on "Day-O," whenever she has had time in betweeen commercial projects. This past summer she took a break from animation altogether and travelled to New Mexico to work with Rod McCall on his feature "Paper Hearts."

"It gave me a chance to think about what I'm doing. I didn't want to do commercials anymore (I have a whole hygiene reel now—Maxipads and diapers). So when I got back I decided to work on "Day-O".

Brand says that finishing the film finally turned out to be an anti-climax because she had known already how it was going to look. "So, now I want to start another one.

"Animation is a sickness. Kids out of school ask me how you get work, how much money you make. You don't make shit. [You're] the poor slob that wants to do this."

Additional credits for "Day-O" include editor Bruce Knapp and musician Darren Solomon.

Animators for Life: Carrying On

Sunday, March 15 * 11:30-4 pm

The Tribeca Film Center Hosts a Benefit for the "Richard Protovin Animation Scholarship Fund"

The Tribeca Film Center and Tribeca Grill will host a benefit to raise funds for the newly created "NYU Richard Protovin Memorial Animation Scholarship Fund" in the memory of animator, artist and teacher Richard Protovin who died in December from AIDS related illnesses. The benefit will have three parts: brunch, a screening, and a silent auction of animation and comic book art.

Brunch will be served at the Tribeca Grill (375 Greenwich Ave) beginning at 11:30. A portion of the proceeds of the brunch will be donated to the scholarship fund.

Many of the animators whose work will be shown will be present at the brunch as will Richard's mother and sister. Anyone who joins us for brunch will be given free passes to the screening and auction.

Three screenings entitled "Richard Protovin and Friends" will begin at 1:00, 2:00 and 3:00 in the screening room on the 2nd floor of the building. Each 30 minute film screening will have a different program and will be introduced by animators, friends, colleagues and former students of Richard Protovin. You are invited to view one or all three of the screenings. Films by Richard Protovin, George Griffin, Jane Aaron, John Canemaker, John McIntyre, Lorie Loeb and others will be shown.

A silent auction of animation and comic book art will take place continuously from 11:30 until 4 pm. in the loft adjacent to the screening room. Included in the auction will be works from films by Richard Protovin as well as the works of many award winning animators from around the world including R.O. Blechman, Bill Plympton, Japanese animation, Maureen Selwood, Duck Soup, David Ehrlich and Michael Sporn .

All proceeds from admission to the screening and auction ($10 or a receipt from brunch), proceeds from the auction, individual and corporate sponsorship donations and a portion of the proceeds from the brunch will be put towards the animation scholarship fund. Our goal is to reach $10,000 so that a permanent endowment can be established.

The event promises to be a joyous celebration of the spirit of one of animation's finest. For further information, please contact Karen Carr 941-3981 or Lorie Loeb 998-1728.

Film Fest Cont.

courteous and does answer calls, FAXes and letters promptly. Deadline is March 20, with a $15US entry fee.MIFF, Box 12367, 41 A'Beckett St., Melbourne, Australia. 03 663-2953/663-1896. FAX:03 662-1218.
8) SYDNEY FILM FESTIVAL (June 7-21) This noncompetitive festival shares some of its films with the Melbourne Festival. They accept a number of animated shorts each year and help the filmmakers with TV distribution if there are interested buyers. If you can get your tape (and a $30 check made out to FIVF) to FIVF in New York by the beginning of February, the Director of the festival will preview it there. Otherwise, send it to Paul Byrnes, Sydney Film Festival, Box 25, Glebe NSW2037, Australia. (02)660-3844. FAX:(02)692-8793. If sending to FIVF:(Kathryn Bowser, FIVF, 625 Broadway, 9th Floor, New York, NY 10012. (212)473-3400.)

A FEW WORDS ABOUT FAXES – It'll cost you between $350-500 for an inexpensive FAX that can run along with your phone on a single line. You may notice that almost all the festivals I've been listing now have FAX numbers. Your life can be greatly simplified if you have one as well. Chances are, if you are sending preview tapes, the festival cannot notify you of selection until less than a month before the time they wish to have the film print. If you have no FAX, they will send you a letter, which may take up to 1-2 weeks. Then, under time pressures, you may be forced to send your print via Express Post or, God forbid, air freight or DHL. If you have a FAX, you will hear the selection results 1-2 weeks earlier and can send the film via the cheaper air parcel post. Or let's say you wish to call the festival to gain information. The receptionist may keep you waiting for over $10 of phone time, then tell you to call back. You can FAX to almost any of these festivals for $.62/minute between 11pm and 7 am, and that $.62 usually covers a full page. Entry forms, regulations, decisions of Selection and Juries can all be sent to you instantaneously, and you can return those entry forms the same day, meeting all deadlines. No, I'm not a sales agent for Murata or Panasonic, but I'm thinking about it!

East Coast Independents, cont.

not be all that much difference between the graphic depiction of the fall of Adam and the animated dance routines of the California Raisins. And the effects sought, of sending the awed spectator home to contribute generously to the Church, and of aiming him at the dried fruit section of the local supermarket, might not be that dissimilar.

Where, then, is the Independent Animator in all this? For the most part, navigating his/her way through the demands of patrons for "little angels" around the Sistine ceiling. One defines one's survival needs and then negotiates accordingly with reality. Light teaching duties, or a few "semi"independent" SESAME STREET segments, leaving oneself free to complete one personal short every year or so, will be more than enough for someone who lives simply. A full-time job at Klasky-Csupo or Colossal will be necessary for one who wishes a luxury apartment and a cushion against rainy days.

Our tolerance for physical discomfort and financial insecurity seems to decrease in direct proportion to the aging process and to the additional family members accumulated, and so you find many of us older animators taking less creative risks and more commercial compromises than some of the young 'uns. All of us seem to twist and turn throughout our lifetimes, with the risk-taking ebbing and flowing around the crises in our personal lives. Some animators can create independent films every year, others only once every ten years. Some have chosen to put all their creative energy into commercial work and have, in effect, changed that commercial work into a kind of "independent commercial work" that is having a revolutionary effect on the genre. Other animators may have compromised so much in their personal work, hoping to bring it to an audience, that it has become extremely commercial independent work. Most of us lie somewhere inbetween, doing our best to integrate our lives with our work in such a way that we can still look at ourselves in the mirror and say, "Damn it, you're as independent as you can be. Now shut up and get to work."

NEWS

VARIETY - The Children's Charity and In Toons Publications hosted the Second Animation and Entertainment Auction at Christie's East. Last year's auction brought in $14,000 for the Children's Charity. A "Doug" fully colored rotation cel of the lead character was reportedly bought for $250.00. For more info on Variety phone 212-247-5588.

Michael Sporn Animation, Inc. has just completed its first production for 1992. "A Child's Garden of Verses", scheduled to air Friday, April 3rd at 6pm as one in the series of HBO Storybook Musicals (repeat broadcasts April 5th, 8th, 19th, 21st and 27th). Thomas Meehan wrote the screenplay of a young boy whose imagination pulls him through a life threatening illness and who grows to become the famous author Robert Louis Stevenson. Broadway composer Charles Strouse, whose works include "Annie" and "Bye Bye Birdie", has set to music many of Stevenson's classic verse. With narration delicately performed by "Miss Saigon's" Jonathan Pryce, this promises to be one of Michael Sporn's most successful films.

From "A Child's Garden of Verses"
© Michael Sporn Animation

SPECIAL EFFECTS WORKSHOPS, now located in midtown Manhattan, has doubled the size of its studio. Not only is SPX Workshops a complete model animation and special effects studio, but they offer professional 35mm courses as well. The courses are:

STOP-MOTION MODEL ANIMATION: creation of armatures, foam rubber models and miniature sets.

CLASSICAL CARTOON ANIMATION: cartooning and animation camera techniques.

SPECIAL EFFECTS MAKE-UP: includes the making of prosthetic appliances and masks. Both the STOP-MOTION and CARTOON ANIMATION courses are college accredited through St. John's University in New York.

For additional information regarding the animation courses write to: SPECIAL EFFECTS WORKSHOPS,410 West 47th Street, New York, N.Y. 10036 or contact producer, Carl Paolino at (718) 956-8452.

SPECIAL EFFECTS WORKSHOPS has recently completed an animated logo spot for Morningside Entertainment and is presently in pre-production on a 5 minute animated cartoon entitled, "The Little Dragon Who Couldn't".

ASIFA-East would like to wish Dick Rauh a continued recovery from his recent non-evasive surgery.